

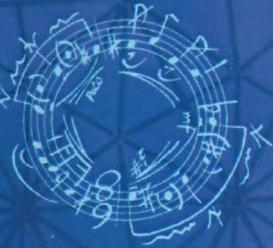
sophia plus

Alex Pauk • conductor
sunday november 26.06

JANE MALLETT THEATRE, ST. LAWRENCE CENTRE FOR THE ARTS

esprit orchestra

alex pauk music director & conductor
explore the new century • 2006-2007



featuring music by
Sophia Gubaidulina

ESPRIT ORCHESTRA - SUNDAY NOVEMBER 26TH, 2006
ALEX PAUK - MUSIC DIRECTOR & CONDUCTOR

Flute

Christine Little
Maria Pelletier
Diane Aitken

Violin 1

Fujiko Imajishi
Concertmaster
Corey Gemmell
Jayne Maddison
Anne Armstrong
Mia King
Hiroko Kagawa

Violin 2

Sonia Vizante-Bucsa
Louise Pauls
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Viola

Nicolo Eugelmi
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Cello

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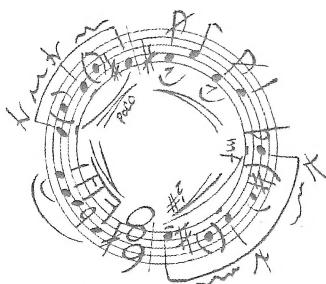
Bass

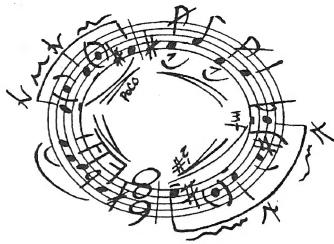
Tom Hazlitt
Peter Pavlovsky

Dear Patrons,

We must regretfully inform you that Sofia Gubaidulina will not be in attendance at this evening's concert due to the death of a close relative in Moscow. She has cancelled her planned visit to North America which included Esprit's concert as part of Toronto's Gubaidulina Festival this week, followed by a major orchestral premiere in Pittsburgh.

Esprit extends a special thank you to Joe Macerollo for initiating and coordinating the Gubaidulina Festival and arranging the planned visit of Ms. Gubaidulina as well as the appearance of Friedrich Lips as our guest artist this evening.





esprit orchestra

Alex Pauk, Music Director & Conductor

Sunday November 26th, 2006

Jane Mallett Theatre, St. Lawrence Centre for the Arts

8:00 p.m. CONCERT

7:15 p.m. pre-concert composers talk

GUEST ARTISTS

Friedrich Lips, bayan

Louise Bessette, piano

Robert Aitken, flute

Paul Widner, cello

PROGRAMME

Concertino (2002 - rev. 2004)

for solo flute, three flutes and string orchestra

Brian Current

Sieben Worte / Seven Words (1982)

for cello, bayan and strings

Sophia Gubaidulina

De Profundis (1978)

bayan solo

Sophia Gubaidulina

INTERMISSION

La forêt des clameurs (2006)
concerto for piano and string orchestra

Serge Arcuri

esprit orchestra

Alex Pauk music director and conductor

2 0 0 6 - 2 0 0 7

sanctuary October 22, 06

sophia plus November 26, 06

la joie February 11, 07

new wave composers festival May 10 through 13, 07

May 23, 07

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BIOGRAPHIES

ALEX PAUK MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *In Your Space* outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad. As a conductor he attains excellent performances on stage and in recordings. All Esprit concerts are recorded for broadcast on CBC Radio and/or Internationally. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. His six CD's featuring Canadian music on the CBC Records Label are important in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as *Ravel's Brain*, have set new standards in the genre. Since 1985, Pauk's *Toward a Living Art* Programme with Esprit has provided approximately 1,500 students annually with a range of experiences; "sitting in" with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower, night clubs, Toronto Public Libraries etc. He has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which included Esprit's debut European tour in 1999 and remains vital to this day.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*. Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.

GUEST ARTISTS

FRIEDRICH LIPS

BAYAN

Friedrich Lips (born November 18, 1948 near Chelyabinsk in eastern Ural) was the son of Russian parents of German descent. After completing his education at the Glinka Music School in Magnitogorsk in 1967, he moved to Moscow, where he studied at the Gnesin Institute for Music Education as master student under Sergey Kolobkov. Even before taking his exams in 1972, he started teaching there in 1971 and became assistant in 1974. He was named assistant professor in 1982 and full professor in 1989. Lips received world recognition in 1969 when he won first prize for brilliant performances at the Internationale Musiktag in Klingenthal (GDR).

In 1970, the state concert agent Moskontsert started him on his highly successful career as concert musician. Engagements took him to dozens of countries on all continents and, continuing to the present time, have made him the most famous bayanist in the world. Performing in the world's leading concert halls (including Concertgebouw in Amsterdam; Kennedy Center in Washington, D.C.; and Suntori Hall in Tokyo), at the most important music festivals (such as Boston, Huddersfield, Schleswig Holstein and Turin), and working with the most outstanding soloists (among others Gidon Kremer, Yo-Yo Ma, Mark Pekarsky, and Vladimir Tonkha) and chamber musicians as well as prominent orchestras, he has exerted considerable influence on the music scene extending well beyond the bayan-accordion.

As professor at the Gnesin Institute in Moscow, Lips has for decades had impressive success as an educator, where his instrumental classes enjoy highest recognition. As guest professor, he teaches at countless music institutions and academies at home and abroad. Among his students are dozens of first-prize winners in all age groupings at the most important international competitions.

Lips has also made a name for himself as arranger and editor of numerous classical compositions for bayan-accordion as well as an expert author of articles and publications on music theory and history. While the Soviet Union still existed, many recordings made for radio and records reflect Lips' exceptional creativity; since the political turn of events, he has in the meantime produced over two dozen CDs. Today these performances are regarded as exemplary for bayanaccordion students.

He has been active as an international speaker at seminars, workshops and master courses as well as a juror at major competitions. He is furthermore, founder and artistic director of the annual Moscow Bayan Festival, initiator of international symposia, and either mentor or adviser to international associations.

In his continual efforts to foster new literature for the bayan-accordion, Lips is constantly in contact with outstanding composers (Sergey Berinsky, Aleksandr Kholminov, Yevgeny Derbenko, Edison Denisov, Sofiya Gubaydulina, Vladimir Podgorny, Alfred Schnittke, Vladislav Zolotaryov, and Kirill Volkov) and has inspired them to created new pieces, thus paving the way for numerous compositions, many of which in the meantime have already achieved historical value.

LOUISE BESETTE

PIANO

An exhilarating yet elegant concert pianist, Louise Bessette stands out as one of the pre-eminent performers of twentieth-century music. Her combination of eclectic repertory and impeccable delivery has earned Louise Bessette several of the most prestigious honours awarded for the interpretation of contemporary music, including, most notably, the First Prize at the Concours International de Musique Contemporaine in Saint-Germain-en-Laye (France, 1986), and both the First Prize and the Special Prize for Piano at the International Gaudeamus Competition for Contemporary Music (Rotterdam, 1989). The Conseil Québécois de la Musique awarded her the Prix Opus 1996-1997 in the category “conductor or soloist of the year” for her recital devoted to the *Vingt Regards sur l’Enfant-Jésus* by Olivier Messiaen.

Born in Montréal, Louise Bessette began studying piano at the age of five. Admitted to the Montréal Conservatory in 1971, she studied with Georges Savaria and Raoul Sosa. She won no fewer than five first prizes during her student years. After perfecting her skills with Eugene List in New York over a two-year period, she set her sights on Paris, where, from 1982 on, her masters were Yvonne Loriod, Claude Helffer, Jay Gottlieb and Dominique Merlet.

Contact with these luminaries was to prove as decisive for her aesthetic choices as for the development of her unique talents. A recognized world specialist on works for piano by Olivier Messiaen, Louise Bessette has given numerous performances of *Vingt Regards sur l’Enfant-Jésus* that have met with unreserved praise by music critics. Whether in recital or as a soloist with orchestras or chamber formations, Louise Bessette makes regular guest appearances in concert halls throughout all of Europe, North and Central America. A devotee of original works regardless of their provenance, she has contributed to the advancement and dissemination of new music by her noted participation in international music festivals and by the premiere performances she offers of works specially written for her by, for example, the Canadians Serge Provost, André Villeneuve and Serge Arcuri, and French composers Bruno Ducol, Jacques Lejeune and Claude Ballif.

Louise Bessette has more than a dozen records to her credit, six of which were solo; here as elsewhere, she has made a personal hallmark of setting off original music with her energetic playing style. She founded in 2003 her own label Sept Jardins, which has released her most recent CD *Tango Diablo!*. In addition, on chamber music recordings, she has joined forces with such outstanding artists as Marc-André Hamelin, the Quatuor Alcan (Québec) and the London-based Arditti Quartet. She has earned numerous distinctions, including Woman of the Year, Arts Category, at the 1989 Montréal Salon de la Femme, and the 1991 Flandre-Québec Award in recognition of her contribution to contemporary music. In October 2001, she was received as a Member of the Order of Canada, and appointed, in June 2005, Officier of the Ordre national du Québec. Since fall 1996, she has been Professor of piano at the Montréal Conservatory of Music.

ROBERT AITKEN

FLUTE

Born in 1939 in Kentville, Nova Scotia, Robert Aitken received his earliest training in composition from Barbara Pentland. He later enrolled at the University of Toronto, where he completed undergraduate and graduate degrees under the supervision of John Weinzweig (B.Mus. 1961; M.Mus. 1964). Since then, he has completed commissions for a number of prestigious organizations, including the National Arts Centre Orchestra, the CBC, the National Youth Orchestra, the York Winds, IRCAM, the Elmer Iseler Singers, the Société de Musique Contemporaine du Québec, and New Music Concerts. These and other works are available in editions published by Universal, Salabert, Ricordi, and Peer Music.

In addition to his busy career as a flautist, Aitken has served as Professor of Flute at the Hochschule für Musik in Freiburg, Germany (1988-2004), and as Artistic Director of the Banff Centre's Advanced Studies in Music Program (1986-89), Toronto's New Music Concerts (1971-present), and Music at Shawnigan (1981-1990). Aitken counts more than 40 recordings to his credit, and is the dedicatee of works by such notable composers as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, and Bruce Mather. As both a composer and flautist he has garnered the Canada Music Citation, the Canadian Music Council Medal, the Jean A. Chalmers National Music Award, the Order of Canada, and the William Harold Moon Award. Recently named Chevalier de l'Ordre des Arts et des Lettres by the government of France, Aitken was presented with a Lifetime Achievement Award from the National Flute Association (USA) in 2003.

After completing his studies in flute with Nicolas Fiore in Toronto (1955-59), Robert Aitken was appointed principal flute of the Vancouver symphonythe youngest musician to hold such a position in the history of the orchestra. He later served as second flute player for the CBC's Radio Orchestra and the Toronto Symphony (1960-64). Aitken studied with Marcel Moyse intermittently and over a period of nine years in Vermont and Europe, and considers Moyse's teachings as having had the most profound influence on his development as a musician. He also worked with Jean-Pierre Rampal (Paris, Nice), Severino Gazzeloni (Rome), André Jaunet (Zurich), and Hubert Barwähser (Amsterdam).

Aitken has received prizes from the Concours international de flûte de Paris (1971) as well as the Concours international de flûte pour la musique contemporaine in Royan, France (1972). He has given masterclasses in a number of countries, including Cuba, France, Germany, Hungary, Iceland, Mexico, Norway, Poland, Sweden, and the United States.

PAUL WIDNER

CELLO

Paul Widner is a freelance cellist in Toronto who performs with a wide variety of ensembles. he is the assistant principal cellist with the Canadian Opera Company orchestra and performs with the national Ballet orchestra. He has also been a member of the Toronto Chamber Players and the Amadeus ensemble.

Mr. Widner plays an active role in the contemporary music scene in Toronto. He is the principal cellist with the Esprit orchestra and the Continuum ensemble and performs regularly with the Arraymusic ensemble at the Athens Music Festival and toured throughout Canada and Europe with the Esprit Orchestra and the Continuum ensemble including a series of five concerts in the summer or 1999 at the Gaudemus festival in Amsterdam and the Huddersfield New Music Festival in 2003 as well as performing in the North American premiere of the Pendercki triple cello concerto with the esprit Orchestra in 2001.

As a member of the Esprit orchestra Mr. Widner has performed on several recordings under CBC's Sm5000 label. He has also appeared on several independently produced recordings with Continuum, Arraymusic, Randall Smith, Mark Ellestad and Micheal Hynes.

Mr. Widner assumed various teaching positions at the Glenn Gould School, Royal Conservatory of Music, and the University of Toronto.



BRIAN CURRENT COMPOSER

Brian Current lives in Toronto. A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, **Brian Current** has established himself as one of North America's leading young composers. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado.

Raised in Ottawa, Brian Current studied music at McGill University in Montreal with Bengt Hambreaus and John Rea. He later completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. In 2000 he was chosen as a participant in the National Arts Centre's conductor training workshop with Jorma Panula and Pinchas Zukerman. He has since been featured conducting his own music and other works with New Music Concerts, Soundstreams, CBC's *In Performance* and the Esprit Orchestra's New Wave Festival. Recently, the Glenn Gould School appointed Brian as conductor and artistic director of its New Music Ensemble.

Brian Current's music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony, the Warsaw National Philharmonic, the Deagu Ensemble (Korea), the CBC Radio Orchestra, the Nouvel Ensemble Moderne, *Soundstreams*, the Gryphon Trio and others. Upcoming performances are scheduled by the Los Angeles County Museum of Art (*Faster Still*) and the VOX festival of the New York City Opera, who will present a version of his chamber opera *Airline Icarus*.

In 2001, Brian won the Grand Prize in the CBC National Competition for Young Composers, for his piece *For the Time Being*, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit.



SOPHIA GUBAIDULINA COMPOSER

Sofia Gubaidulina was born in the Tatar Republic of the Soviet Union in 1931. After instruction in piano and composition at the Kazan Conservatory, she studied composition at the Moscow Conservatory. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg.

Gubaidulina's compositional interests have been stimulated by the tactile exploration and improvisation with rare Russian, Caucasian, and Asian folk and ritual instruments and personalization of contemporary Western musical techniques (a characteristic, too, of other Soviet composers of the post-Stalin generation including Edison Denisov and Alfred Schnittke), and by a deep-rooted belief in the mystical properties of music.

Her uncompromising dedication to a singular vision did not endear her to the Soviet musical establishment, but her music was championed in Russia by a number of devoted performers. Gubaidulina is the author of symphonic and choral works, many works for nonstandard instruments and distinctive combinations of instruments. Her scores frequently explore unconventional techniques of sound production.

Since 1985, when she was first allowed to travel to the West, Gubaidulina's stature in the world of contemporary music has skyrocketed. She has been the recipient of prestigious commissions from the Berlin, Helsinki, and Holland Festivals, the Library of Congress, and many other organizations and ensembles. The major triumph of the recent past was the premiere in 2002 of the monumental two-part cycle, *Passion and Resurrection of Jesus Christ according to St. John*, commissioned respectively by the International Bachakademie Stuttgart and the Norddeutschen Rundfunk, Hamburg. Gubaidulina made her first visit to North America in 1987 as a guest of Louisville's "Sound Celebration." She has returned many times since as a featured composer of numerous festivals.

Gubaidulina has been the recipient of many prestigious prizes, such as the Prix de Monaco, the Heidelberger Künstlerinnenpreis, the Russian State Prize and others. Her most recent awards include the prestigious Praemium Imperiale in Japan, the Sonning Prize in Denmark, the Great Distinguished Service Cross of the Order of Merit of the Federal Republic of Germany (2002) and the Living Composer Prize of the Cannes Classical Awards in 2003. In 2004, she was elected as a foreign honorary member of the American Academy of Arts and Letters. Gubaidulina has been honored twice with the coveted Koussevitzky International Recording Award.

SIEBEN WORTE / SEVEN WORDS

for cello, bayan and strings

SOPHIA GUBAIDULINA

- I. Vater, vergib ihnen, denn sie wissen nicht, was sie tun.
Father, forgive them; for they know not what they do.
- II. Weib, siehe, das ist dein Sohn. Siehe, das ist deine Mutter.
Woman, behold thy son! Behold, thy mother!
- III. Wahrlich, ich sage dir: Heute wirst du mit mir im Paradiese sein.
Verily I say unto thee: today shalt thou be with me in paradise.
- IV. Mein Gott, mein Gott, warum hast du mich verlassen?
My God, my God, why hast thou forsaken me?
- V. Mich dürstet.
I thirst.
- VI. Es ist vollbracht.
It is finished.
- VII. Vater, ich befehle meinen Geist in deine Hände.
Father, into thy hands I command my spirit.

Sophia Gubaidulina's *Seven Words* refers directly to two other works entitled *The Seven Last Words of Our Savior on the Cross*. Joseph Haydn's set of seven slow orchestral movements, composed in 1786 for use during Passiontide services as interludes during a sequence of sermons and meditations, is probably the formal model here; Heinrich Schütz's similarly titled sacred oratorio, composed in the mid-17th century, provides the musical material for reference. Schütz's work alternates choral singing, orchestral pieces, and solo narrative accompanied by organ and sometimes a few strings; Gubaidulina calls for no singers, leaving the declamation to a solo cello and bayan, a Russian version of the accordion. These pieces unfold slowly, exploring in detail small motives or even simpler elements such as contrasting sonorities. Passages from Schütz's work, one from a chorus, another from the instrumental prelude, are alluded to; the string orchestra accompanying the piece uses the descending scale passages of Schütz's prelude to create a layered texture, while the solo instruments, the bayan mimicking an organ, present the vocal quotation. The slow unfolding of each section of the piece continues the meditative tradition of the older works.

DE PROFUNDIS

bayan solo

SOPHIA GUBAIDULINA

De profundis, an eleven-minute, one-movement work for bayan, was dedicated to the Russian bayanist Friedrich Lips (– a pioneer who fundamentally changed the technique of the classical accordion –) who gave its first performance in Moscow in 1980. The title refers to the Latin version of the Psalm 130: "Out of the depths I cry to thee, O Lord." The work deals with human suffering and redemption, ranging from dark clusters to ecstatic chorale passages. The accordion's full capacity is explored, with delicate filigree motifs heard alongside a pounding bass passage orchestral in proportion.

The score begins with a page and a half of tone clusters and glissandi in the low register articulated with bellow shakes – rapid and repeated reversals of the bellows which are the equivalent of the tremolando by the strings.



LA FORÊT DES CLAMEURS

concerto for piano and string orchestra

SERGE ARCURI

C'est l'opposition entre l'horizon et le vertige.

C'est la puissance des arbres silencieux de la silve qui défient la gravité.
Des songes d'une muse, des sortilèges de ces cathédrales de souvenirs,
c'est la joie de faire crier ceux qui n'ont pas de voix.

De la forme de l'oeuvre.

Comme les forêts de trembles qui apparaissent comme des êtres isolés
mais qui sont en fait un arbre relié par un réseaux de racines communes,
chacun des mouvements de la pièce forme un tout.

I. La forêt des clameurs

II. des souvenirs

III. des sortilèges

IV. des songs

It is the contrast between horizon and vertigo.

It is the strength of silent trees in the forest which defy gravity.

From dreams of one Muse, from magic of these cathedrals of memory,

It is the joy of giving clamour to those who are voiceless.

About the form.

Like some forests which trees seem isolated creatures but are in fact one joined by a network of roots; each movement forms a whole.

The piece was commissioned by the pianist Louise Bessette and the ensemble I Musici de Montréal thanks to a grant from the Canada Council for the Arts.

S.A.





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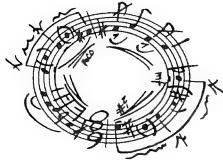
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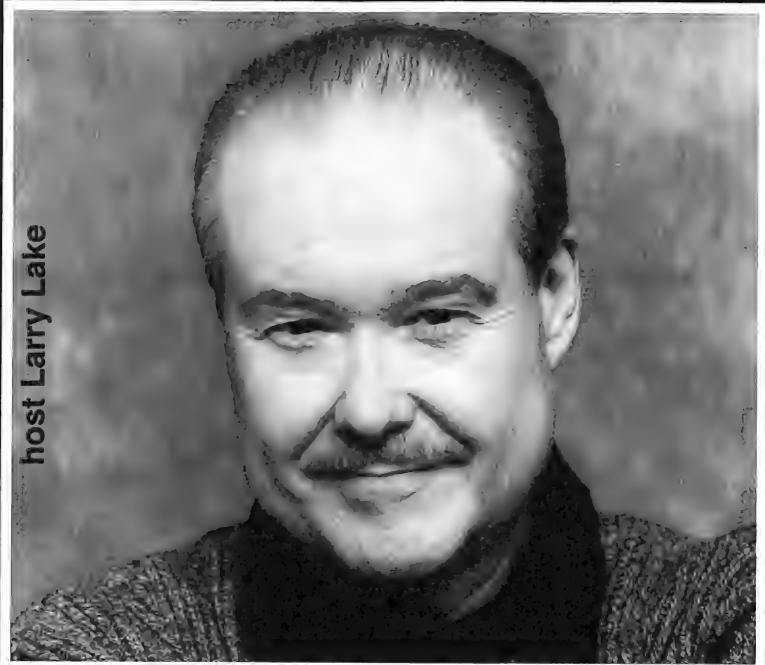
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John VanDuzer	Carol & John MacFarlane	David Silcox
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Gordon Way	Donald McSween	Audrey Stefanovich
Graham G. Weeks	Richard Mercer	Michael Sullivan
William & Marilyn Weinstein	Roger Moore	John & Barbara Sutherland
Stanley & Rosaline Witkin	John Rea	J. Rintoul & M.B Currie
James Wood	Barbara V. Ritchie	Ben Romanin
Michael Zerbs	Sandra Rosch	Kathy Roulston
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Host: Larry Lake

Tonight's performance will be recorded for future broadcast by Two New Hours on CBC Radio Two.

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Esprit Orchestra gratefully acknowledges the generous support of the George Cedric Metcalf Charitable Foundation towards our community outreach programs.

The Strategic Initiatives Program is instrumental in enhancing Esprit's audience development and awareness.

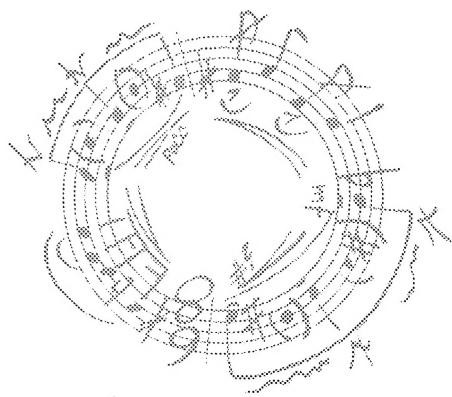
Audience Awareness Program is a grassroots initiative that takes Esprit out of the concert hall to perform before targeted new audiences throughout Greater Toronto Area (free-of-charge) in alternative public spaces.

Some repertoire is drawn from Esprit's regular programming in order to make audiences aware of the appeal that Esprit's concerts hold and to drive traffic to concerts. Some repertoire is separate from concert programmes and is designed to educate and entice people to have an interest in what Esprit does.

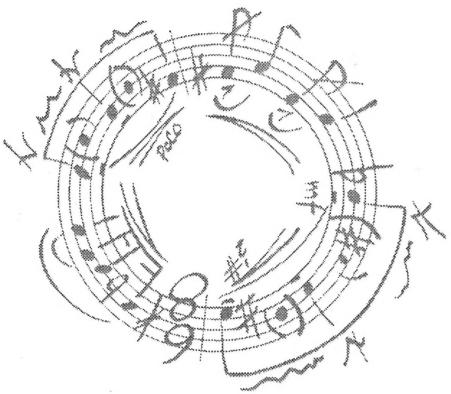
Audience Awareness Program is a community-oriented stream of activity as important as, parallel to and supportive of, our main concert series. It entails a three-year strategy to revitalize, expand and increase the profile of Esprit outreach activities as a variety of cultural and educational levels.



Notes:



Notes:





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